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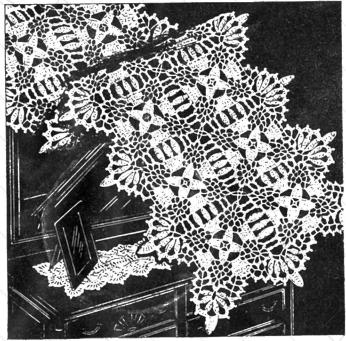
VOLUME 16

2982 November 1950

NUMBER 2







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Artistic Two-Tone Vanity Set and Scarf

Shown on front cover

Daisy Mercerized Crochet Thread, size 10, in cream and ecru was used to make this vanity set and dresser scarf; use a number 8 crochet hook. The center or larger piece of the vanity set measures 13 x 17½ inches (6 medallions), the side piece 13 inches square (4 medallions), the scarf about 13 x 45 inches (18 medallions). Numerous other household articles such as a bedspread, a luncheon set, or tablecloth can be made from this pattern; use weight of thread and size of hook to correspond. Each square medallion measures about 4½ inches.

Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); sk (skip); lps (loops); sc (single crochet); hdc (half double crochet)—thread over as for a dc, insert hook in st and pull lp through (3 lps on hook), thread over and pull through all lps on hook; dc (double crochet); tr (treble)—thread over twice and work off 2 lps at a time; dtr (double treble)—thread over 3 times and work off 2 lps at a time; p (picot).

MEDALLION-In cream, ch 5, sl

st in first st to form a ring.

Rnd 1: Ch 15 (count as a tr and ch 11), * sc in second st from hook, hdc, 2 dc, 2 tr, 4 dtr worked in each of next 9 sts on foundation ch, tr in ring, ch 11, repeat from * around. After the fourth petal is completed, join with sl st to 4th st of first ch 15.

Rnd 2: * Work 10 sc up to point of

petal, ch 1, sc in same st as last sc, work sc down the other side of petal (10 sc in all); repeat from * around. Join with sl st to beginning, fasten and cut thread.

Rnd 3: Join ecru in 4th st from point of any petal, ch 9 (count as a dc and ch 6), * sk 1 st of petal and dc in next st, ch 8, sk 1 st, dc in next st, ch 6, sk 1 st, dc in next st, ch 9, make a dc in 4th st from point of next petal, ch 6, repeat from * around. Join last ch 9 with sl st to third st of first ch 9.

Rnd 4: Sl st in first 3 sts, ch 1, sc in same place, * ch 3, sk 2 sts of next ch and make a dc in third st, ch 6, dc in next st, ch 8, dc in next st, ch 6, dc in next st, ch 3, a sc at center of next ch lp, ch 4, sk first st of the ch 9 and make dc in each of next 7 sts, ch 4, sc at center of next ch lp; repeat from *. Instead of the last ch 4, make a ch 2 and dc in the sc at beginning of rnd.

Rnd 5: Ch 6 (counts as a dc and ch 3), * make a dc at center of next ch lp, ch 6, sk first 2 sts of next ch and dc in third st, (ch 6, dc in next st) 3 times, ch 6, dc at center of next ch lp, ch 3, sk first st of the ch-4 and dc in each of next 13 sts, ch 3; repeat from * around, ending rnd with a sl st in third ch of ch 6 first made. Join and fasten thread.

Rnd 6: Join cream where thread was just fastened off, * 3 sc over the ch 3, (4 sc, ch 5, 4 sc) over each of the

The WORKBASKET is published monthly by Modern Handcraft, Inc., 2401 Burlington, Kansas City 16, Missouri. Entered as second class matter February 6, 1948, at the Post Office at Kansas City, Missouri, under the act of March 3, 1879. Annual subscription rate \$1.50 in United States and its possessions; \$2.50 in Canada. One month advance notice is required for change of subscription address. Both old and new address must be given and request marked for Circulation Department. Printed in U.S.A. Copyright 1950 by Modern Handcraft, Inc.

next 2 ch lps, 4 sc over the third ch lp, ch 14 for a large lp, 4 sc in same lp, (4 sc, ch 5, 4 sc) over each of next 2 chs, 3 sc over ch 3, sc in each dc, repeat from * around.

Each medallion has 3 large lps and 1 smaller lp. The large lps are made of ch 14 and the smaller lp of ch 10. In the small pieces of vanity set the large lps come at the outside while the smaller one is the joining lp at the center. In the scarf the small lps run all the way through the center. It must be remembered that all lps which come at the center be made of ch 10 and all outside lps of ch 11.

Joining of Medallions - This is done while working the last (6th) rnd, in the following manner: Having worked along to corner of medallion, you are ready to make the ch-14 lp, ch 10, and join to 5th st of corresponding ch 14 lp of preceding medallion, then ch 4 to finish this ch 14 lp, make the usual 4 sc over same ch, 4 sc over next ch, ch l, join to p of preceding medal-

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lion, ch 1 and finish as for making a p, 4 sc over same ch (of same joining medallion), 4 sc over next ch, then ch 3 and join to next p, ch 3 and complete p, 4 sc over same ch, 3 sc over the ch 3, sc in first dc.

Make the connecting petal as follows: * ch 10, join to corresponding sc of preceding medallion, working back on this long ch, make 1 sc, hdc, 2 dc, 3 tr, 2 dc, sc in last st at base of petal, sc in each of next 6 dcs; repeat from * making 3 petals in all. When you get to the first p after last petal, ch 3, join to corresponding p, ch 3, and complete p. At the next p, ch 1, join to corresponding p, ch 1, complete p. In joining the center ch 10 lps proceed thus: ch 3, join to 4th st of the ch lp of preceding medallion, then ch 7 to complete the ch 10 lp of medallion in work.

There is a slight difference in the number of sts in the side and corner scallops, therefore directions will be given for both.

Side Scallops—Rnd 1: Join cream thread in sc above the first of the 13 dc group, sc in each of next 13 sc, ch 5, sc in first p, ch 5, tr in next p, ch 14, sk 2 sts of ch 14 lp on medallion, sc in third st, turn work when necessary. Work scallop petals the same as connecting petals. For the second and third petal, ch 16, sk 1 st of lp and sc in next. Ch 18, sk first 3 sts of next ch 14 lp, sc in 4th st-make petals same as before. Work each of the next 2 petals on a ch 16. After last (6th) petal, ch 3, tr in first p, ch 5, sc in next p, ch 5, sc in each of next 13 sc. You are now ready to make the corner scallop.

Corner Scallop—After the last sc, ch 5, dc in first p, ch 5, tr in next p. For the first 3 petals ch 17, ch 18 for 4th petal, ch 17 for 5th and 6th. After the 6th petal, ch 5, and proceed as at other side of scallop. Continue around piece in this manner.

Rnd 2: Side scallop—Sl st in first 3 sts, ch 1, sc in each of next 7 scs, ch 3, dc at center of first ch, ch 7, dc at center of next ch, ch 7, sc in top of first petal. Now proceed as follows: Over ch between first 2 petals make 5 sc, ch 1, 5 sc, repeat over next ch, sc in top of third petal and 1 sc over next ch. Work the petal which forms the point of each scallop in the following manner: Ch 11, make a sc in second st from hook, hdc, 2 dc, 2 tr, 4 dtr in remaining ch, sc before and 1 in top of next petal. Proceed as at other side of scallop. Sk 3 sc, sc in each of next 3 sc, ch 3.

Corner Scallops-After the 7 sc and

ch 3, dc at center of first ch, (ch 7, dc at center of next ch) twice, ch 7, sc in top of first petal, (6 sc, ch 1, 6 sc) over each of next 2 chs. Make same point petal as in the side scallops and proceed as for other side of scallop.

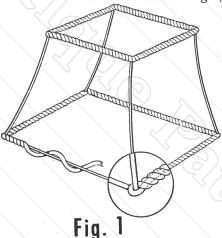
Rnd 3: Side Scallops—SI st in first 3 sts, ch 5 (count as dc and ch 2), sc in top of dc, (4 sc, ch 5 p, 4 sc) over each of next 2 chs; over next ch (inserting hook in back lp only) make 5 sc, p, 4 sc and over next ch, make 4 sc, p, 5 sc. Sc around point-petal, ch 1 at tip of point and sc in same st as last one. Between scallops, ch 2, sk 2 sts, a dc in third st, ch 2.

Corner Scallops—Same as side scallops except that 2 more are added over each of last 2 ch before petal.



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with thread or fasten with glue. Amanana manana

Figure 1, secure end of yarn and start

winding around base of frame at cor-

yarn windings close together so wire

When base wires are completely covered, tie end of yarn to base wire

will not show through.

Wind around base wire in counter-clockwise direction, keeping

Now start winding around body of frame as illustrated in Figure 2. Note that this winding also proceeds in a counter-clockwise direction around the upwright wires of the frame. Keep pushing the yarn up to cover the wires

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and to fill the space evenly; also be sure to keep the winding uniformly tight. When winding has been completed, sew, tie or glue end of yarn down firmly.

If necessary to use more than one skein of yarn, splice the two ends together with a thread and trim the ends off neatly. It is recommended that if such splicing is done, you arrange for splice to come on back of one of the upright wires where it will be concealed.

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Creator In Clay

Wally E. Schulz

One cold, winter evening Mrs. Norman Le Blanc was shown a handmade ceramic pin that a friend had received as a birthday gift. Mrs. Le Blanc was fascinated by the little rose pin, and immediately became interested in learning how to make ceramic articles as a hobby.

She enrolled in a ceramic art class in a nearby town, and in six two-hour lessons she had completed a course in ceramic jewelry making.

"I still have the first dogwood flower I made," says Mrs. Le Blanc, "for I was so proud of it at the time. Compared to the work I now turn out it looks ill-favored, but I'll treasure it always."

After completing her training course, Mrs. Le Blanc invested \$8 in a small amount of clay and glazes and started making pins at home. When she had finished a number of pins, she took them to a nearby town to be fired. Shortly thereafter, however, a neighbor invested in a kiln. From then on, Mrs. Le Blanc had her firing done in that kiln for so much per piece.

To make a piece of jewelry requires very little equipment, which can be found in the average home, with the exception of the kiln, of course. Many people, however, live near someone who owns a kiln, or have access to some nearby plant where kilns are used. These places usually charge a

nominal fee for custom firing.

Materials required for making jewelry are as follows:

Rolling pin

Square of oilcloth

Smooth square of hardened plaster of Paris, called a bat

Cutting tool (a long needle will serve this purpose)

Piece of oiled pattern paper Small amounts of glaze

Brushes

Cheese cutter or wire Damp turkish towel

Orange stick Tea strainer

Once you have this equipment on hand, you are ready to proceed in the ceramic art. A small piece of clay is first thoroughly wedged (all air bub-bles removed). To do this, the piece of clay is cut in half with a bit of wire or a cheese cutter and then the two pieces are slapped together with force. The cutting and slapping are continued until the clay has the smooth consistency of cream cheese—with no little pin-holes showing. These little holes are air holes; unless they are thoroughly removed they will expand in the heat of the kiln and cause the piece to explode. If that happens, other pieces in the kiln are often broken and damaged.

Once you are sure the air holes are removed, the clay is placed on the rough side of the oilcloth and rolled to a thickness of about 1/8 inch.

The flower pattern is then placed on the clay and each petal and leaf is cut out with the cutting tool or needle. As the petal is cut, it is placed in the damp towel to keep it in a pliable condition.

Next, each petal must be smoothed

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Not to be outdone by his mother, 5 year old Terry Le Blanc carries on his own personal clay modeling project while his mother concentrates on a ceramic flower.

to remove all oilcloth marks. This is done by placing the petal on the plaster bat and carefully smoothing both sides with the fingers. This also absorbs excess moisture.

Each piece is then pinched around its entire outer edge with the thumb and forefinger so that the flower will have that essential fragile appearance without actually being too thin.

Veins are then drawn in the smoothed leaves with a fairly dull instrument, such as an orange stick. The flower is now ready to be assembled.

All leaves and petals are joined with the same clay, which has been mixed with water to make it the consistency of light cream. This is used exactly like glue to hold the petals together and is called slip. For a good joint, surfaces should be slightly roughened before the application of slip.

The petals are then shaped as carefully as possible, to resemble the actual flower. Patterns for various flowers may be purchased, or a real flower may be used as a model. It is easy to make a pattern of your own, and you'll be proud to call it your very own creation.

In order to make flower centers containing numerous stamens, a bit of clay is pressed through a tea strainer. Long pieces of clay will emerge, which



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can be removed with your needle and fastened into the center of the flower. When the piece has been thoroughly dried, it is ready to be fired.

After the firing, a light sanding makes the flower ready for the glaze. Two or three thin coats are applied, either by brushing, spraying or dipping, and as soon as the glazing is finished, the piece is ready for a second firing. There are on the market clays and glazes listed as single fire, which combine these operations.

Should the ceramic adventurer find after the firing that the glaze is faulty, it can be retouched and then fired a third or fourth time, or as many times as you prefer.

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"It is most important," says Mrs. Le Blanc, "that all pieces be thoroughly dried before firing. Once I failed to do this and had a sad experience. I had filled my kiln with pieces upon which I had worked for some time. All pieces had had their first firing, were glazed and ready for their final heat treatment. I stacked the kiln at night to have it ready for an early firing in the morning. As the kiln had no pyrometer, I had to use a cone to indicate the kiln temperature."

"These cones are placed in a pat of clay and arranged so they can be seen through the peek-hole in the kiln door. Unfortunately, I had no pat ready so I took a piece of damp clay and embedded my cone in it. The kiln was still warm from a previous firing so I placed the cone in the kiln, knowing the heat would dry out the small pieces of clay before morning."

"During the night, my husband was unable to sleep so got up. Noticing the kiln was ready, and unaware of the damp clay pat, he decided to fire it, thinking I would be pleased to find the firing completed by morning."

"About three o'clock that morning he woke me to ask if my kiln had ever fired in two hours. My husband knew that when the kiln has reached the correct temperature, the cone starts to bend. This usually takes five to six hours, and as he could no longer see the cone, he had a premonition something was wrong."

"I knew immediately what had happened—the heat had caused the damp clay to explode. Unfortunately, the kiln had reached a high enough temperature to melt the glaze and the thousands of tiny pieces of clay had stuck to every article in the kiln. It was impossible to salvage anything without grinding off the clay, as many of the pieces were decorated with flowers which were too delicate to

grind. The entire kilnful had to be destroyed, and I don't know who felt worse—my husband who had tried to

help, or I."

One day shortly after Mrs. Le Blanc had finished a number of ceramic pins, her sister-in-law took a few of the pins to show to friends. They liked them so much that they asked to have some made to order, which netted Mrs. Le Blanc a welcome profit. Shortly thereafter she sold several pieces to a department store.

"Selling the pieces to a store was very encouraging," says Mrs. Le Blanc, "because if a store would take them, I felt I must be doing work of a fair quality."

Soon many of her friends were taking a few samples and showing them to their friends, and one sale led to another.

"At the end of the first year, I had made enough to purchase a small kiln, and had a fair stock of supplies on hand for further creations," relates Mrs. Le Blanc.

Several months later the clay artist went on to making vases, cigarette boxes, novelties, etc. She bought several books and pamphlets on pottery; she studied and experimented.

Since Mrs. Le Blanc does not have any special talent in drawing and designing pictures, she concentrates her efforts on decorating with the grotesque.

Recently, she made a pair of huge coffee cups and saucers. The woman's cup bears her name, and action figures symbolize household chores, such as sweeping and ironing. The cup of the master of the house, is decorated with a golfer, woodchopper, a sad job of shaving, etc. These are the types of novelties which appeal to people who like to give humorous gifts.

One day a friend told Mrs. Le Blanc how at a buffet luncheon she had inadvertently eaten a sandwich containing onions which did not agree with her. In an effort not to let this mistake happen again, Mrs. Le Blanc devised a ceramic creation. She rolled up a





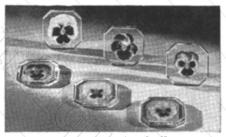
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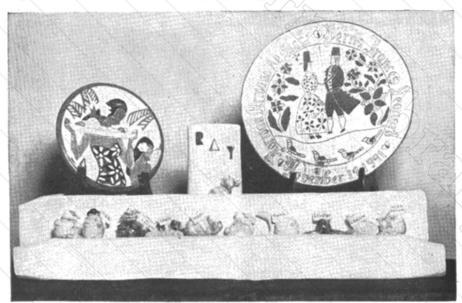
small ball, gave it a twist at the top, and completed it with two, wiry legs and arms. Under one arm she tucked a little sign bearing the words "with onion."

She gave it a forlorn face with two, large tears flowing from sorrowful eyes.

It was then striped with brown, and glazed in a light tan and presented to her friend.

The clever design made a big hit and soon other figures were made to identify various other sandwiches. A pig with a curly tail, a large, round snout and flirty eyes bore the sign "ham." A Humpty-Dumpty with a pert little hat bore the word "egg." A pair of lobsters held in their claws a sign reading "lobster" and a queer, but decorative fish bore the name "tuna." These clever decorations were sold to neighborhood club members.

Because of her interest in Pennsylvania Dutch pottery, Mrs. Le Blanc visited the Pennsylvania Museum of Art, and was especially fascinated by the old Pennsylvania Dutch marriage plates. She made several copies of a plate, which turned out to make excellent and popular anniversary or wedding gifts.



These are some of the ceramic objects fashioned by Mrs. Norman Le Blanc. Wedding plates like the one at the right, bearing a Pennsylvania Dutch design, are popular as wedding presents. In a row below are Mrs. Le Blanc's clever sandwich markers.

These plates are decorated by the sgraffito method-that is, a plate made of red clay is coated on the inside with several layers of moist, white clay. The design and lettering are then transferred to the white clay with a pen, called a scratch pen. The design is scratched out, taking off the white clay, so that the red shows through.

"To make pottery," asserts Mrs. Le Blanc, "one must have the characteristics of a fisherman-patience and perseverance. Perhaps that is why I continue to plod along in spite of mishaps, for fishing is my favorite sport."

It is often said, that the collectors' items are often someone's mistake-just as in the case of a stamp or coin. Mrs. Le Blanc modestly doubts if any of her pieces will become collectors' items, but she profited by a mistake.

When a piece of pottery is taken from the kiln, it doesn't resemble the color that was originally applied. The green is gray before firing; both red and brown look the same (a sort of rose color), and a piece that goes in tan, may be a brilliant orange after being fired. This explains why the jars must be carefully marked.

One day, Mrs. Le Blanc made the mistake of mixing the covers on a jar of gun metal and purple. She took out the apparently purple jar and applied it to the top petals of the pansy, making the lower petals a pale yellow. Mrs. Le Blanc was pleasantly surprised upon taking the flower from the kiln to discover it wore an entirely new color combination. It was unusually beautiful and she received several orders on this particular sample.

Mrs. Le Blanc has dreamed of some day opening a gift shop and selling her many pieces of ceramic art. But even if her dreams do not come true, she will always remember the last two years of making ceramic pieces, as two of the happiest years of her life.



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Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); sk (skip); sc (single crochet); sdc (short double crochet)-this is also called hdc (half double crochet)-thread over hook, insert in st, pull through, yarn over and pull through all lps on hook at one time; dc (double crochet); lp (loop).

SACQUE-Yoke: Ch 84, sc in second st from hook, 1 sc in each remaining st of ch, ch 1, turn.

Row 2: 1 sc in each of the next 3 sc, * 2 sc in next sc (an increase), 1 sc in each of the next 3 sc, repeat from * across row (103 sts), ch 1, turn.

Row 3: 1 sc in each sc, ch 1, turn.



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Repeat third row twice.

Row 6: Same as second row (128) sts), ch 1, turn. Work 5 rows even in sc.

Row 12: Same as second row (160 sts), ch 1, turn. Work 5 rows even in sc.

Row 18: Work even in sc increasing 9 sts evenly spaced across row (169 sts), ch 1, turn. Work 2 rows even, ch 1, turn. Work in pattern as follows: sc in next sc, * sk 1 sc, 4 dc with ch 1 between each dc in next sc (shell), sk 1 sc, sc in next sc, repeat from * across row (42 shells), ch 4, turn.

Row 2: 1 sc in center lp of next shell, * ch 1, shell of 2 dc with ch 1 between in next sc between the 2 shells of previous row, ch 1, sc in center lp of next shell, repeat from * across row ending with ch 1, dc in last sc, ch 3, turn.

Row 3: * 4 dc with ch 1 between each dc in next sc, sc in ch 1 lp of next shell of previous row, repeat from * across row ending with sc in third st of ch 4, ch 4, turn.

Row 4: Same as row 2, ending row with ch 1, dc in second st of ch 3, ch 3, turn. The last 2 rows of pattern are repeated for entire Sacque.

Work 3 rows even in pattern.

Next Row: Sc in center lp of next shell, * ch 1, 2 dc with ch 1 between in next sc, ch 1, sc in center lp of next shell, repeat from * 5 times, ch 1, 2 dc with ch I between in next sc (front), ch 5, sk next 7 shells for underarm, * 2 dc with ch 1 between in next sc, ch 1, sc in center lp of next shell, ch 1, repeat from * 13 times, 2 dc with ch 1 between in next sc (back), ch 5, sk next 7 shells for underarm, * 2 dc with ch 1 between in next sc, ch 1, sc in center lp of next shell, ch 1, repeat from * 6 times, ch 1, dc in second st of ch 3, ch 3, turn.

Next row: * 4 dc with ch 1 between each dc in next sc, sc in ch 1 lp of next shell, repeat from * 6 times, 4 dc with ch 1 between each dc in next st of ch 5, sk 1 st, sc in next st, sk 1 st, 4 dc with ch 1 between each dc in next st, * sc in ch 1 lp of next shell, 4 dc with ch 1 between each dc in next sc, repeat from * 13 times, 4 dc with ch l'between each de in next st of ch 5, sk 1 st, sc in next st, sk 1 st, 4 de with ch 1 between each dc in next st of ch, * sc in next ch 1 lp, 4 dc with ch I between each de in next se, repeat from * 6 times, work last sc in third st of ch 4, ch 4, turn (32 shells). Work even in pattern until Sacque measures 7 inches from underarm, ending with third row of pattern, cut yarn,

Sleeve: With wrong side of work



toward you, join yarn in center sc of underarm, ch 4, dc in same sp, continue working second row of pattern around armhole joining row with a sl st in third st of ch 4, ch l, turn



(9 shells).

Next Row: Work third row of pattern, joining row with a sl st in ch l, ch 4, turn. Repeat last 2 rows until sleeve measures 51/2 inches from the beginning ending with second row of pattern, ch 1, turn.

Cuff: * 1 sc in next sc, sc in next dc, sc in ch 1 lp of shell, sc in next dc, repeat from * all around, join with

sl st in ch 1, ch 1, turn.

Next Row: 1 sc in each sc, join with sl st in ch 1, ch 1, turn. Repeat last row 3 more times, cut yarn. Work other sleeve in same manner.

Edge: With steel crochet hook, join trim thread at neck edge and work a row of sc around entire Sacque, join.

Next Row: 1 sc, ch 3, 1 sc in next sc, * sk 1 sc, 1 sc, ch 3, 1 sc in next sc, repeat from * all around, working 3ch 7 lps for buttonholes on right front voke, cut thread. Finish cuffs in same manner. Block and sew buttons in position.

CAP-Ch 5, join to form a ring, ch 1, work 8 sc in ring, do not join this or the following rows. Place a marker at beginning of each row.

Row 2: 2 sc in each sc.

Row 3: Working in sc, increase in every other st, then work 1 row even.

Row 5: Increase in every third st, then work 1 row even.

Row 9: Increase in every 4th st, then work 1 row even.

Row 11: Same as 9th row, then

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work 1 row even.

Next Row: Work a shell of 4 dc with ch 1 between each dc in next sc, sk 1 sc, sc in next sc, repeat from the beginning all around, join, ch 4, turn (22 shells).

Next Row: Work Row 2 of pattern same as on Sacque, join, ch 1, turn.

Next Row: Work even in pattern leaving 4 patterns free for back of neck, ch 3, turn. Turning each row, work even in pattern for 18 rows, cut varn. Work 2 rows of sc around lower edge of Cap, cut yarn.

With rayon work 2 rows in edge pattern around entire outer edge of Cap same as on Sacque. Trim with ribbon ties as illustrated.

BOOTEES-Soles: Ch 20, 3 sdc in third st from hook, I sdc in each of the next 16 sts of ch, 4 sdc in end ch, working on other side of ch, work 1 sdc in each of the next 16 sts, join.

Row 2: Ch 2, sdc in same sp, 2 sdc in each of the next 3 sts, I sdc in each of the next 15 sts, 2 sdc in each of the next 5 sts, 1 sdc in each of the next 15 sts, 2 sdc in last st, join.

Row 3: Ch 2, sdc in same sp, 2 sdc in each of the next 5 sts, 1 sdc in each of the next 18 sts, 2 sdc in each of the next 7 sts, 1 sdc in each remaining st, working 2 sdc in last st, join.

Row 4: Ch 2 and work in 1 sdc in each sdc, join.

Row 5: Ch 1 and working in back lp of st only, work 1 sc in each sdc.

Without joining rows and working through both lps of st, work 6 more rows of sc even. Fold in half lengthwise and mark center for toe.

Row 12: 1 sc in each sc, decreasing 3 sts at center toe (to decrease, insert hook in next st, pull lp through, insert hook in next st, pull lp through, yarn over and pull through all lps at one time).

-18-

Age.

Row 13: Start instep: working in back lp of st, work 1 sc in each of the next 8 sts, sl st in each of the next 2 sts working through both lps, turn.

Row 14: Sk the 2 sl sts and working in back lp of st, 1 sc in each of the next 8 sts, working through both lps sl st in each of the next 2 sts on side of bootee, turn. Repeat last row 6 times.

Next Row: Sk the 2 sl sts, working in back lp of st only, work 1 sc in each of the next 8 sc, sl st in same

st on side of bootee, ch 3, sk 1 sc, sdc in next sc, * ch 1, sk 1 sc, sdc in next sc, repeat from * all around (beading), ch 1, join in second st of ch.

Next Row: 2 sc in each ch 1 mesh, join.

Next Row: 1 sc in each sc, join.

Work 3 rows in pattern same as on Sacque, joining each row and turning each row, cut yarn. With rayon work 2 rows of edge pattern around entire top of bootee same as on Sacque. Lace ribbon through beading.

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Hospital Seamstress

While my two children are small and there is no chance for me to do work outside the home. I have found a very interesting job. I am doing all



the mending and new sewing for a small hospital near my home. After my baby was a few months old and my next older child was two and a half, I

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found myself wanting to do something for pin money and also to keep up interest in things other than just housekeeping and baby tending. I recalled that as I lay in the hospital when baby came, I repeatedly heard the nurses commenting that there were plenty of gowns and binders, but the laundry was so hard on them that each one seemed to need some mending. When I went to the hospital to talk over the possibility of doing the work, I found that there was much more to be done than I had thought and the hospital officials eagerly turned it over to me. They had bolts of new muslin and outing flannel to be made into the various garments they needed. It is a distinct thrill to be doing something so worthwhile, and the work is pleasant and easy.

Helen Coe Butler

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Crochet Edged Handkerchiefs

Just before Christmas a few years ago, my mother and I started to crochet edgings on white and flowered handkerchiefs.

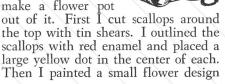


We sold quite a number of them, so we decided to make a red and white combination edge (not more than three rows) for Valentine's Day, and pin these handkerchiefs to a ten-inch lace paper doily which cost one cent each. They went so fast we could hardly make enough. We decided to make green edges for St. Patrick's Day and so on for special occasions. Drawing the crocheted handkerchief through a slit in the center of a lace paper doily makes a lovely favor for a birthday party. We have been kept busy ever since we started. We make a nice little profit this way although we charge only from fifty cents to \$1.20 each for the handkerchiefs, depending on the width of lace and price of the original handkerchief.

Mrs. Elsie M. Hetrich

Tin Cans Into Flower Pots

My pin money project started out with an empty tin can that was so shiny it seemed a shame to throw it out. I decided to

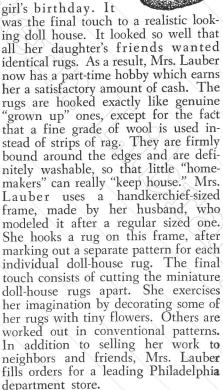


on the side of the can, and set a pot of ivy inside. A friend saw it and asked me to make six of them for her to give as Christmas gifts. Since then almost everyone who has seen it has given me an order for one or more pots. I sell them for \$1 each which is a good profit for such an easy to make item.

Jane A. Lynn

Rugs For Doll Houses

When Mrs. Evelyn Lauber of New Jersey couldn't buy a rug for a doll house, she went home and created one for her little



Bess Ritter

Aunt Ellen's CLUB NOTES

What Clubs Are Doing

November, with its Thanksgiving holiday, brisk weather, and the faint hint of Yuletide pervading its atmosphere, is a good month for inspiring club women to feverish activity.

Getting together and "just knitting" was the November program last year of one group of women who were all knitters. They vied with each other to see who could put out the most knitting in a single afternoon. The winner triumphed with an almost completed pair of argyle socks to her credit! Many of the others were also far along on mittens, caps, socks, and other articles

for family use and gift items.

A Christmas fruitcake apiece was contributed by the women at a November meeting of another Aunt Ellen Members spent the meeting period attractively packaging them, and when offered for sale several weeks later, they brought a substantial amount of profit into the club treasury. Another idea of this same group of women grew out of the fact that one of their members had a large garden of prize chrysanthemums. Orders were taken before Thanksgiving for mum corsages for that day, and the members, who enjoyed putting the lovely bronze and yellow toned flowers to-gether with harmonizing ribbon streamers to form the corsages, were also quite pleased with the financial success of the scheme.

With seasonal emphasis on festive meals, another group decided it would be an especially good time for the study of table service. Their program plan lasted several months and included interesting research on the subjects of linens, the various patterns and makes of silver, china, and glassware and their relationship to each other, and discussion of their proper care and appropriate usage.

Afterwards reporting a very enjoyable time, another club gave a Thanksgiving dinner last year for their husbands, whose waist measurements they took before and after the sumptuous meal. Contributions of 50c for each inch gained were accepted for the club treasury, and the husbands were too well satisfied to object.



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1. An interesting or very useful "new product" you know of.

2. One thing for which you are extremely thankful.

3. Your favorite apple recipe.

A NOVEMBER PROGRAM

When your children are getting all thrilled and excited over Book Week why don't you ask them if they know how books are made, and also if they know how books came to be?

In school, a film on book making may have been shown. Clubs will enjoy one too, and if your group has not vet seen an Encyclopedia Britannica or other good film on this subject why not borrow, hire, or buy one right away? Both books and magazines will mean more to you after you know about the intricate and precise processes employed in putting them together.

In fact, as a craftsman you may wish to learn how to bind pamphlets or to rebind your worn books. Choosing materials for covers is like selecting embroidery patterns, and the actual work itself requires patience and proficiency just as any other satisfactory handwork does. You can learn about bookbinding from the pamphlet "Bookbinding" in the Merit Badge Series put out for Boy Scouts, or from other sources, if you prefer.

And now, how did books come to be? The cave woman, watching her mate draw pictures of animals on the walls of their crude dwelling, never imagined anything resembling a book. Yet as her man worked, he was paving the way for one of our greatest blessingsthe printed word.

Thousands of years before the birth of Christ, men used their stone implements to draw animals on the rock walls of their caves. As their implements improved, they sometimes carved the animal pictures on polished bone or stone. In time they managed to draw these bison and mammoths as if the creatures were alive and active. And when they began portraying men they found ways of making them lifelike too. Then mankind was well on the way to picture writing.

The Egyptians were really the people who first wrote by sound instead of sign. They taught neighboring nations to write that way and now pretty much of the world uses sound or alphabet writing. Think of it! It is said





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there have been as many as two hundred separate alphabets at one time or another, and today about fifty are in use. Ours is the most widely used of them all.

The Egyptians were very progressive. From the papyrus plant they made a sort of paper by putting pieces of it together to form long rolls. At each end of the completed roll was a stick ending in a knob. This arrangement made it convenient to hold the papyrus for reading, and also for storing since it could be rolled up and put

After a time animal skins were treated in such a way that they could be written upon. We still refer to diplomas of parchment or vellum as sheepskins! This new material was not

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rolled, but folded something like the

pages of modern books.

Monasteries in particular made use of these treated skins. For it was within their walls during the Middle Ages that ancient records were copied and thus preserved for posterity. Far more painstakingly than we can imagine monks worked endlessly copying sacred writings. Their manuscripts, some of which are still in existence. almost always had beginning letters enlarged, decorated, colored and called illuminated: sometimes there were dainty designs along the edges of the pages or between the columns of writing.

While monks were still copying records, in France books were being woven of cloth. These were huge cloth pictures, called tapestries, which told stories. They were hung on the walls

of castles and in other places.

A method of printing which eventually proved to be very swift was by means of movable metal type. It is generally believed, but not absolutely certain, that Johannes Gutenberg of Germany conceived the idea of metal and movable type. About 1450, when he produced the first printed book, paper had replaced parchment.

Among the books Gutenberg printed was the Bible. Eleven of the copies he made so long ago are now in our country. The money paid for one of them would buy hundreds and hundreds of our ordinary modern books.

As the idea of printing was shared and spread from country to country, better machines were invented for stamping metal type on paper. Eventually a printing press was brought to the New World, the first one, it is said, to Mexico in 1536. And only a few years after the Pilgrims came to America, a Rev. Mr. Glover sailed from England with a printing press for New England. He died before the voyage was over, but his wife carried out his plans. The

press was set up in the house of the president of Harvard College in Cam-

bridge, Massachusetts.

In those days very few people knew how to read, and almost no one how to print with type. But a workman, Stephen Daye, and his son, who had sailed with the Glovers, got the press to running. This is why the old press, still in existence, is called the Stephen Daye press.

A copy of the Bay Psalm Book, the first book printed on the press in Cambridge, sold a few years ago at auction for \$151,000. However, many very inexpensive volumes have brought happiness which cannot be estimated in terms of dollars. For this day and age there are books to meet every type of need—spiritual, economic, and physical. What a blessing books are!

November Centerpiece

Combine a medium sized pumpkin, acorns, bright ribbon and autumn leaves into a November centerpiece. First varnish or shellac the pumpkin and acorns to give them a lustrous Attach the acorns to both ends of 10 or 12 varying lengths of very narrow ribbon, and loop these over the pumpkin stem, allowing the acorns to "dangle" where they will. The ribbon should harmonize in color with the leaves and pumpkin, or strike an accentuating note (a bright green would do this). Place the pumpkin on a mat of bright autumn leaves, with a paper mat the same color as the ribbons underneath.

> **Recreation Hour** Turkey

What part of the turkey is on an airplane?-wing.

What part is on a farm?—crop.

What part is in the band?—drumstick.

What part eats greedily?—gobble.

What part isn't found on a horse? feathers.

What part doesn't die?—liver. What part is a long story?—tail.

What part should be kept on the ground?-feet.

What part is the way a duck walks? -wattle.

What part, if made of rubber, would

cause you to stare?-neck.

THANKFUL-To play this game players sit in a circle and name their blessings. The first time around they must mention something which begins with the letter T, the second time with H, the third with A, and so on. No duplicates are allowed. For a longer playing time, use THANK-FULNESS or THANKSGIVING TIME.

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With The Cooks

Pecan Fingers

- 1/2 cup butter and 1/2 cup shortening (all shortening may be used)
- ½ cup brown sugar
- 14 cup powdered sugar 1 teaspoon vanilla
- 1 tablespoon water
- 2 cups flour 1/2 teaspoon salt



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2 cups pecans, chopped or ground coarsely

Cream shortening and brown sugar. Add vanilla and water, then add flour. salt and ground nuts. Chill about 1 hour in the refrigerator. Form into small balls about the size of a finger. Bake on greased cookie sheet in 250 degree oven for about 30 minutes or until golden brown. Roll in powdered sugar while still warm. This makes about 3 dozen.

M. Francella South Dakota

A layer of fine cotton material, placed in the fold of rayon material in which buttonholes are to be made, will insure neater results.



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Ice Box Fruit Cake

Crush fine the contents of a large box of graham crackers—about 66.

Cut up 1 package marshmallows — 30-32.

Add 1 cup orange juice and the juice from two bottles maraschino cherries and let stand to dissolve marshmallows.

Add 2 teaspoons cinnamon and 1 teaspoon nutmeg to crumbs.

Add 1 package seedless raisins.

1 package currents

1 jar (about 9 oz.) mixed fruit cake fruit

Cut fine and add contents of:

1 large bottle red cherries 1 small bottle green cherries

1 package candied lemon peel or other fruit

1 cup figs

1 package dates

Method:

Mix fruits and crumbs well. Add marshmallows and liquid; continue mixing, using hands if necessary; pack into pan lined with heavy wax paper.

Tube pan is nice. Press down firmly. Decorate top with pecan halves.

Nuts may be used with fruit if desired, and other dried fruits may be added.

This will make a 6-pound cake at a cost of less than 40c per pound.

Place in refrigerator or cool place for at least a week; if kept covered and cool, will keep indefinitely.

Fruit Salad Dressing

Juice from a No. $2\frac{1}{2}$ can of pineapple

2 eggs

2 level teaspoons flour

1 tablespoon butter

1/4 cup sugar

Melt butter and stir in flour and sugar, then pineapple juice and beaten eggs. Cook in double boiler and cool before serving on fruit or jello salads. Whipped cream may be added if desired.

> Arlene Schantz Ohio

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If you have questions about any aspect of gardening, whether they involve flowers, vegetables or house plants, send them to The WORKBASKET. Each month one of the nation's leading gardening experts, C. L. Quear, will answer those questions which are considered to be of the most general interest. We cannot undertake to answer individual questions by mail nor can we enter into any sort of correspondence about questions submitted. If the answer to your question doesn't appear immediately, don't be impatient. It, or a question similar to it, may be answered later. Address all questions to Flower and Garden Forum, The WORKBASKET, 24th and Burlington, Kansas City 16, Missouri. Write legibly or typewrite your questions and be sure to include your full name and address. Do not enclose money or correspondence relating to other subjects, such as subscriptions, as these letters will be handled by a special department.

How may I keep a potted hydrangea? It was planted outside and is growing nicely.—Mrs. J. N., Ohio.

In spring a potted hydrangea from the greenhouse should be cut back to a height of three or four inches and planted, pot and all, outdoors, in partial shade. In the fall the plant should be kept on the dry side so that the wood will gradually ripen and before freezing weather it should be stored in a cool place. A deep coldframe or a bulb cellar is ideal. By January 1 the plant will be completely dormant and can be brought into the heat and light and started. It will put out new leaves and grow rapidly and each terminal bud formed the summer before should produce a fine bloom in early spring. If preferred the plant may be left stored until early spring and replanted outdoors where it will soon come into bloom. If the plant must be left in the ground over winter then the terminal

buds must be protected from freezing. The plant will live from year to year without protection but the buds cannot withstand freezing.

Buds form on my gardenia plant but drop off. What can I do to make it bloom?—Mrs. B. D., Illinois.

Frequent overhead watering after the buds are set may cause gardenia buds to drop, but the lack of sunlight is the chief cause of this difficulty. With a uniform temperature of 60 to 62 degrees, good light and high humidity the chances of bud drop are slight.

Will you tell me how to make African violets bloom? I have beautiful plants but they refuse to bloom.—Mrs. I. F. L., Indiana.

Cyclamen mites infest violets and cause the flowers to be malformed or cause the buds to drop almost as soon as they are formed. An infestation of

(Continued on Page 30)

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(Continued from Page 28)

thrips causes buds to drop. Either pest may influence blooming and should be controlled by proper spray solutions. If a plant has too many leaves, pulling some of the center ones out will encourage blooming. They bloom best when not allowed to grow too thick. Increasing the light may encourage blooming. The light intensity should be just strong enough to cast a faint shadow from an object held over the plant, for ideal summer growth. In mid-winter they can take full morning or evening sun. Overwatering will prevent blooms from forming. Use warm water, increase light intensity, and decrease the amount of water to make plants that are healthy and vigorous come into bloom.

How do you start pansies in a hot-bed so that they are ready for early spring transplanting?—Mrs. C. M., Ohio.

Pansy seed should be sown thinly in a seed flat or a seed bed in the early fall, about the time the fall rains start. After they are well up they should be transplanted to the cold frame about three inches apart. The sash should be kept open on sunny days until winter. Then the sash should be closed and in early spring, as soon as the frost is out of the ground, the plants will be ready to transplant to the ground. Pansy plants may be transplanted into the cold frame any time from early fall until Thanksgiving.

When is the right time to slip geraniums so that they will bloom in the winter?—Mrs. E. K., Illinois.

Geraniums should be propagated from cuttings in the late fall. Any heavy tip growth three or four inches long may be taken and will make a good cutting. Potted, watered heavily once, and run dry thereafter the cutting will soon root if kept in a warm-

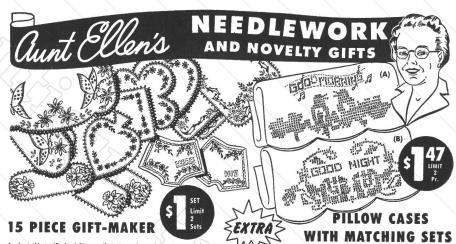
place. Geraniums as a group do not bloom well in the winter. The light intensity is insufficient. Some varieties bloom better than others under the shortened day but since blooming habits are directly linked with light intensity little can be accomplished by cultural practices. Give the geraniums all the light possible for winter bloom. Some varieties bloom better than others under winter conditions. Select varieties such as apple blossom or painted lady or take cuttings from plants that have in the past bloomed for you fairly well in the winter.

My garden is infested with large soft snails. How can I get rid of them?—Mrs. E. F. H., Maine.

The large soft snails, or slugs, are easily poisoned. In the evening during warm damp weather scatter a poison bran containing tri-calcium arsenate, such as Bait-m, around the infested grounds. The next morning the ground will be littered with dead slugs. Repeat the application two or three times during the summer.

Please tell me something about African violets. In what window should they be placed? How should they be watered? What about soil?—Mrs. M. I., Michigan.

African violets should be placed near a window shaded so that when the hand is held between the source of light and the plant at midday a very faint shadow will be cast on the plants. Their watery foliage cannot stand the direct rays of the sun. Water with warm water, almost hot, and water the plants in any manner so you keep the leaves dry. After watering, surplus water should be drained away. Water should never be allowed to stand for any length of time around the roots. The plants should be potted in a soil composed of one-third peat moss, onethird leaf mould and one-third turfy loam.



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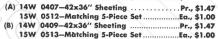


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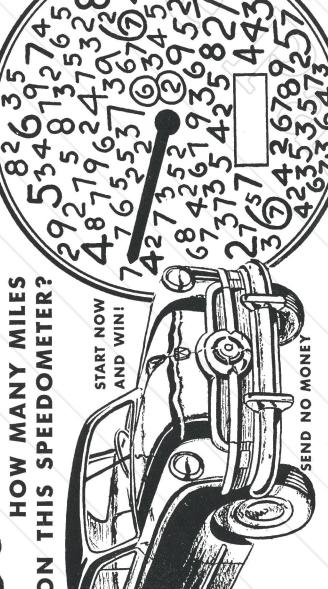
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all of the numbers within the drawing to find the automobile has travelled. Sond your answer number is complete in itself. Numbers range e are no ones or zeros in the drawing. The tops ed and open. The bottoms of the 9's are straight upside down. Thus you can easily tell exactly upside down.

prompties 1. Some the opportunity to win \$350,00 in each plus an extra \$50.00 for promptness. \$350.00 to the first prize winner and there is nothing for you to buy and nothing to sell. There is no obligation whatsoever on your part. There are no tricks or illusions. You merely add all of the numbers shown within the outline drawing of the speedometer in this new 1950 automobile. The total of all the numbers shown represents the number of miles the automobile has traveled. Your first step is to take pencil and paper and carefully add the numbers. Then, if you are the ultimate first-prize winner according to the rules and have been prompt, you will receive a total of \$400.00 in cash. Read the rules carefully.

\$400.00

REMEMBER, THERE IS NOTHING

you have been prompt in sending in your solution. There is a big second prize of \$100.00, a third prize of \$50.00, a fourth prize of \$25.00 and a fifth prize of \$10.00. No matter whether it's \$400.00 or \$10.00 the winners will be paid reat cash money.

TO BUY AND NOTHING TO SELL.

RUSH ANSWER

QUALIFY

SEND NO MONE

In order to be eligible 0 extra for promptness first-prize winner, your be postmarked on or

30,

to this announcement contest but will be more difficult, and in the big contest, a donation of not less than \$3 will be required from all who enter. Donations will be made to the Booker T. Washington Birthplace Memorial, established in 1946 as a non-profit organization under the laws of the Commonwealth of Virginia to make possible a Service Memorial to help perpetuate the ideals and teachings of Booker T. Washington. It is not necessary that you enter the larger contest in order to win the \$400.00 prize in this contest. The thin #

BIRTHPLACE WASHINGTON PHILLIPS BOOKER

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HOW MANY MILES

AND WIN FIRST PRIZE \$50.00 PROMPT ARE

SPEEDOMETER? START NOW

AND WINE

THE MILES COUNT

At the right is an outline drawing of an automobile speedometer.

Here is a brand

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How many miles has this new 1950 automobile traveled? See if Add each number separately as if one stood above another in a single column. When you have added these numbers, rush your you can add all of the nv sepon in the outline drawing. Each number is complete in self. The initial of all the numbers represents the number of miles. The numbers range from 2 to 9. answer right away along with your name and address.

right away. Add all of the numbers within the drawing to find how many miles the automobile has traveled. Send your answer right away. Each number is complete in itself. Numbers range RULES 1.The drawing of the automobile speedometer is an from 2 to 9. There are no ones or zeros in the drawing. The tops of the 6's are curved and open. The bottoms of the 9's are straight -no numbers are upside down. Thus you can easily tell exactly what each number is.

ber stands alone and must be added separately. For example, 2, 3, 5 and 9 are to be counted 2 plus 3 plus 5 plus 9, total 19, and is not two thousand three hundred and fifty-nine. In other words simply add each number as if one stood above the other in a single column. That's all there is to it, but like a good many 2. This puzzle requires patience and skill, and remember each num-

other things it is not as easy as it looks.

3. This puzzle requires patience, skill and accuracy. If you have the patience to try it, rush your answer right away and you may ultimately win \$350.00 in cash plus an extra \$50.00 if you are

prompt. The thing to do right now is to get your pencil and paper and start immediately. Then rush your answer at once 4.TIES—Since this is a large contest covering the Continental United States and Canada, ties are anticipated and the winners will be determined by the best answers to a tie-breaker puzzle or puzzles three (if we have to use them) the tied contestants will be allowed 0 days from the date we mail to return their solutions; tie-breaker pany each tie-breaker puzzle. In case there are still ties after the fifth tie-breaker puzzle for the first prize or any of the other prizes, duplicate prizes will be paid. Decision of the judges is final. 5.At no time in this contest of skill will there be any rhymes, jingles of mathematical skill not to exceed five in number. In the tie-breaker puzzle or puzzles, it will be necessary to add a certain number of figures following a crossword-like path to determine the largest total. In the first tie-breaker puzzle, the path will contain sixty numbers. In the event additional tie-breakers are necessary, which is likely, the paths will be longer and more difficult. On tie-breakers, one, two and puzzles four and five (if used) will be sent by registered mail and 48 hours will be allowed for solution. Receipt of tie-breaker and postmark on return will determine the time used by contestant. Illustrations of the right and wrong way to work tie-breakers will accom-

or essays to write. This contest is confined only to persons living in the Continental United States and Canada. No members of the Booker T. Washington Birthplace Memorial, members of their before midnight, December 12, 1950. If you are declared the firstmswer must be postmarked on or before midnight of the date families or members of the armed forces are eligible to participate. 6. Answers in order to be eligible to win must be postmarked on or prize winner, in order to win the \$50.00 extra for promptness your shown in the box at the right. So, hurry, send your answer today.

gives you the opportunity to win \$350,00 in each plus an extra \$50,00 for promptness, \$350,00 to the first prize winner and there is nothing for you to buy and nothing to sell. There is no obligation whatsoever on your part. There are no tricks or illusions. You merely add all of the numbers shown within the outline drawing of the speedometer in this new 1950 miles the automobile has traveled. Your first step is to take pencil and paper and carefully add the numbers. Then, if you are the ultimate first-prize winner according to the rules and have been prompt, you will automobile. The total of all the numbers shown represents the number of receive a total of \$400.00 in cash. Read the rules carefully.

you have been prompt in sending in your solution. There is a big second prize of \$3,000.00, a third prize of \$55.00, a fourth prize of \$25.00 and a fifth prize of \$10.00. No matter whether it's \$400.00 CAN YOU USE \$400.00 RIGHT NOW? If you could use this big cash prize and

probably have a lot of fun at the same That's the first step toward winning in this prize contest. Then if you are the ultimate winner according to the rules, you will receive \$400.00 in cash provided time, then rush your answer to us quick.

REMEMBER, THERE IS NOTHING TO BUY AND NOTHING TO SELL.

or \$10.00 the winners will be paid real

cash money.

SEND NO MONEY BUT RUSH ANSWER NOW TO

Do not send any money whatsoever with your answer to this puzzle. There is no your answer must be postmarked on or before midnight, December 12, 1950 which is the closing date. It is important right away. Remember, you are to send no money in this Booker T. Washmoney is required in this contest, but when your answer is received you will be obligation on your part but, remember, to hurry, send your answer immediately given the opportunity, if you desire, ington Birthplace Memorial Contest.

BE PROMPT. In order to be eligible for the \$50.00 extra for promptness if you are the first-prize winner, your answer must be postmarked on or pefore

November 30, 1950

required from all who enter. Donations will be made to the Booker T. Washingto mail your answer on or before the promptness date shown at the left. Hurry, enter a big contest where you may win be sent to you when your answer is received. The big contest will be similar to this announcement contest but will be more difficult, and in the big contest, a donation of not less than \$3 will be ton Birthplace Memorial, established in 1946 as a non-profit organization under the laws of the Commonwealth of Virto help perpetuate the ideals and teachnecessary that you enter the larger contest in order to win the \$400.00 prize in this contest. The thing for you to do right now is to rush your answer to the puzzle. Send no money. Hurry, be sure up to \$3,500.00 in cash. Full details will ginia to make possible a Service Memorial ings of Booker T. Washington. It is not write your answer and mail it right away

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Pan Holder Set

These three attractive pan holders and rack would make an ideal gift or bazaar item. Daisy Mercerized Crochet Thread, size 20, in colors was used to make each pan holder and rack; use a size 7 crochet hook. Each has a bone ring for fastening. Any desired colors other than those suggested, may be

Abbreviations: Ch (chain); (stitch); sl st (slip stitch); lps (loops); sk (skip); sc (single crochet); hdc (half double crochet)—thread over as for a dc, insert hook in st and pull lp through (3 lps on hook), thread over

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and pull through all lps on hook; dc (double crochet); rnd (round); p (picot).

RACK-You will need about 120 yards of light blue, 95 yards ecru and 16 yards yellow; 3 screw hooks; 7 dress

With ecru, ch 73, sk last 4 sts, dc in each of next 6 sts, * holding the final 2 lps of last dc on hook, draw blue through these 2 lps, completing dc. Then with blue and working over ecru, dc in each of next 7 sts, draw ecru up taut and through the final 2 lps of 7th dc. With ecru and working over blue, dc in each of next 7 sts. Repeat from * to end of ch, making 5 sections of each color, alternated. At all times work over thread not in use. covering it up and carrying it along.

Row 2: Still in blue, ch 3, turn, sk last dc, dc in each of next 6 dc, * join ecru and work 7 dc, join blue and work 7 dc, repeat from * to end of row.

Row 3: Join blue through last ecru de, ch 3, turn, sk last de, 6 de, (join ecru and make 7 dc, join blue and make 7 dc) repeated to end of row.

Row 4: Still in ecru, ch 3, turn, sk last dc, dc in each of next 6 dc, (join blue and make 7 dc, join ecru and make 7 dc) repeated to end of row.

Row 5: Join ecru through last blue dc, ch 3, turn, sk last dc, dc in each of next 6 dcs, (join blue and make 7 dc, join ecru and make 7 dc) repeated to end of row.

Beginning with row 2, repeat last 4 rows until there are about 52 rows from beginning, or until band is about 10 inches long. Then with blue, work a row of dc closely down one long side of band; fasten off.

Stretch and pin band into true shape, right-side-down on a padded ironing board and press through a damp cloth.

Fold band lengthwise, lap the final row of dcs halfway over the first row of squares on opposite side of band. Sew snaps along this lap and fasten. Press this piece flat with the lap lengthwise of center of back. Close ends by whipping back and front together-thus a flat casing is formed with the opening lengthwise of back.

Cord-Take 6 strands each of blue and yellow about 22/3 yards long. Twist strands tightly, double the twisted strands, now give them a second twist in the opposite direction. Wind and tie a strand of thread close to cut end. Beginning at one end, wind cord around in a flat coil, tack close together at back, until coil is about 134 inches in diameter. Make a second coil at other end of cord, winding it in opposite direction. Leave about 10 inches of cord free between coils. Sew a coil at each end of front of rack cover. Cut a piece of wood or heavy card-

HEMSTITC

remisutes on any sewing machine with this handy attachment. Does two piece, criss-cross, inlaid, circular and hemstitching for pleats, also tucking, smocking and picoting. Makes rugs, comforters, stippers, etc. out of any material. Easy directions included.

TON HOLER

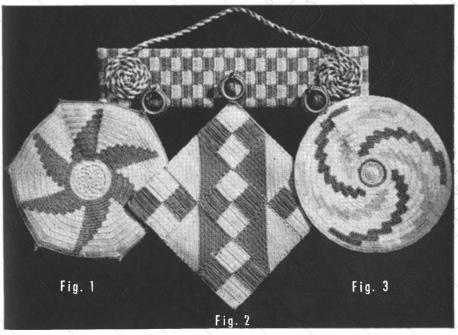
Makes button holes on your sewing machine instead of by hand. Also darns stockings, sews buttons, zippers; and can be used for quitting. Sews in any direction—front, back or sideways. SEAD NO MONEY—Merely send your name, address and pay postman \$1.00 plus postage on arrival. Or, send \$1.00 with order, and we mail that the contraction of the contraction

attachments postage paid. You risk nothing. Satisfaction guaranteed or \$1.00 back LELANE CO., Dept. W-110, Box 571, K. C. 10, Mo. board 1/4 inch thick, to fit inside the crocheted cover. Screw hooks at equal distances apart across rack between coils of cord. Hang pan holders on hooks.

PIN WHEEL PAN HOLDER-(Fig. 1) 105 yards ecru, 51 yards blue.

In ecru, ch 8, join in first ch with sl st to form a ring. (Ch 4, sc in ring) 11 times, ch 2, 1 hdc in ring.

Rnds 2 and 3: (Ch 4, sc in next ch -4 lp) 11 times, ch 2, 1 hdc in next lp. Rnd 4: (Ch 4, sc in next lp) 12



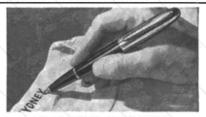
times.

Rnd 5: Ch 3, (4 dc over next 4-ch, 1 dc in next sc) repeated around, join with sl st in third ch of ch 3 first made; fasten off. Each rnd on all pan holders is joined in this fashion.

Rnd 6: Join blue in same ch 3, ch 3, dc in same st. (This rnd and all the following rnds are worked in back lp only of sts of previous rnd). * (Dc in each of next 2 dc, 2 dc in next dc) 3 times; ** 2 dc in next dc; repeat from * 4 times and from * to ** once.

Rnd 7: Ch 3, dc in same st, * (dc in each of next 4 dcs, 2 dc in next dc) twice, dc in next dc, holding last 2 lps on hook, draw ecru through these 2 lps completing the dc. Still in ecru and working over blue and starting end of ecru, make 2 dc in next dc, dc in next dc, holding final 2 lps on hook, draw blue up taut and through 2 lps, completing dc. ** Now work over ecru, make 2 dc in next dc. Repeat from * 4 times and from * to **. Join as before. Change from one color to another in this same manner always.

Rnd 8: Ch 3 and working over ecru, dc in same st, * 1 dc in each of next 2 dc, (2 dc in next dc, dc in each of



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next 4 dc) twice; join ecru through last 2 lps of final dc. Work over blue, make (2 dc in next dc, dc in next dc) twice, dc in next dc joining blue, ** 2 dc in next dc. Repeat from * 4 times and from * to ** once.

Rnd 9: With blue, ch 3, dc in same st, * dc in each of next 12 dc, join ecru, dc in next dc, 2 dc in next dc, dc in each of next 3 dc, 2 dc in next dc, dc in each of next 2 dc, 2 dc in 1 dc, dc in next dc, join blue, ** 2 dc in next dc. Repeat from * 4 times and from * to ** once.

Rnd 10: With blue, ch 3, dc in same st, * 10 dc, join ecru, 2 dc, 3 dc in next dc, 13 dc, join blue, ** 2 dc in next dc. Repeat from * 4 times and from * to ** once.

Rnd 11: With blue, ch 3, dc in same st, * 8 dc, join ecru, 6 dc, 3 dc in next dc, 14 dc, join blue, ** 2 dc in next dc. Repeat from * 4 times and from * to ** once.

Rnd 12: With blue, ch 3, dc in same st, * 6 dc, join ecru, 10 dc, 3 dc in next dc, 15 dc, join blue, ** 2 dc in next dc. Repeat from * 4 times and from * to ** once.

Rnd 13: With blue, ch 3, dc in same st, * 4 dc, join ecru, 14 dc, 3 dc in next dc, 16 dc, join blue, ** 2 dc in next dc. Repeat from * 4 times and from * to ** once.

Rnd 14: With blue, ch 3, dc in same st, * 2 dc, join ecru, 18 dc, 3 dc in next dc, 17 dc, ** join blue, 2 dc in next dc. Repeat from * 4 times and from * to ** once, fasten off blue.

Row 15: With ecru, ch 3, dc in each of next 22 dc, (3 dc in next dc, 41 dc) repeated around; fasten off.

Row 16: Join blue to middle dc of 3 dc group at one corner, ch 1, * sc in same st, ch 4, sl st in sc for a p, sc in same dc, sc in each dc to middle dc of 3 dc group at next corner. Repeat from * around, fasten off.

For the back, ch 8 in color or ecru and join a sl st into a ring. Ch 3 (counts as 1 dc), work 11 dc in ring, join with sl st and continue making circle of dc until same size as front section, increasing at regular intervals, to make it lie flat. For additional thickness, line with outing flannel.

Hold the two sections together, matching the points, working through both pieces, with blue in one point, ch 1, sc in same st, ch 4, sl st in sc for a p, sc back in same place, * sc in each dc to next corner or point, (2 sc, p and 1 sc) in corner dc. Repeat from around, sl st in first ch 1; fasten off.

Join blue to bone ring and fill with sc. Fasten off and sew to one point or

OUILT BLOCK PAN HOLDER -(Fig. 2) About 105 yards yellow, 90

yards light blue.

Front-Number 1 Square: With blue, ch 27, sk last 4 sts, I dc in each of next 11 sts, change to yellow in the same manner as you did on the Pin Wheel pan holder, in yellow, dc in each of remaining 12 ch sts, working over first color.

Row 2: * Ch 3, turn, sk last dc, 1 dc in each of next 11 dc, * change to yellow and dc in each of next 12 sts, ch 3 always to turn (counts as one dc).

Row 3: 11 dcs, change to yellow and work 12 dcs.

Row 4: Same as row 2.

Row 5: 11 dcs, change to yellow and work 12 des, join blue in last 2 lps of last dc.

Row 6: With blue, ch 3, turn and work 11 sts, join yellow and work 12

Row 7: 11 dcs, join blue and make

Row 8: 11 dcs, join yellow and make 12 dcs.

Repeat rows 7 and 8. Fasten off both colors. Make 5 of these squares-1 for each corner and I for center.

Number 2 Square: With yellow, ch 3. 3 sc in first st.

Row 2: Ch 2, turn, 2 sc in last sc, 1 sc in next sc, 2 sc in next sc.

Row 3: Ch 2, turn, 2 sc in last sc,



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Row 4: (Ch 2, turn, 2 sc in first and last sc of last row, 1 sc in each remaining sc) repeated for 13 more rows.

Row 17: There should be 35 sc in this row, fasten off.

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Back-In yellow, ch 65, dc in 7th st from hook, (ch 1, dc in next second

ch) 29 times.

Row 2: Ch 4, turn, sk last dc, dc in next dc, (ch 1, dc in next dc) 28 times, ch 1, de in next second ch st. Repeat this row about 21 times, or until work forms a square; fasten off. Join blue to last dc, ch 3, 4 dc in same corner. Now working down side of square, work (2 dc over next sp, dc in next st) repeated to corner, 5 de in corner st, (de over next ch-1, dc in next dc) repeated to corner, 5 dc in corner st; repeat from * around. Join with sl st in first ch 3 made. Ch 3, work around with 1 dc in back lp of each dc, with 5 dc in each corner st. Join to first ch 3 with a sl st and fasten off. Join yellow and repeat last row. This back piece must be the same size as the front.

Sew, single crochet, or slip stitch the front and back pieces together. An inner lining of outing flannel, slightly smaller than the completed piece may be used if desired. Cover bone ring with single crochet and sew to top corner of holder.

WHIRLING WHEEL PAN HOLDER—(Fig. 3) About 126 yards cream, 30 yards light blue and 24 yards yellow.

With cream, ch 5, making first st 3

times usual size.

Rnd 1: 17 dc in long st, sl st in fourth ch made; fasten off. Work all the following rnds in back lps only.

Rnd 2: Join yellow to 1 dc, ch 1, (2 sc in next st, sc in next st) repeated

around, sl st in first ch 1; fasten off. Rnd 3: Join cream to 1 sc, ch 1, (2 sc in next sc, sc in each of next 2 sc) repeated around, sl st in first ch 1: fasten off.

Rnd 4: Join blue to 1 sc, ch 1, (2 sc in next sc, sc in each of next 3 sc) repeated around, sl st in first ch 1; fasten off.

Rnd 5: Join cream to 1 sc, ch 3 (counts as 1 dc), dc in same sc, (dc in each of next 2 sc, 2 dc in next sc) repeated around-60 dc in rnd, sl st in first ch 3.

Rnd 6: Ch 3, dc in same st, * dc in next st, 2 dc in next dc, 1 dc in each of next 2 dc, change to yellow in the same manner as before and work over thread just dropped, make (2 dc in next dc, 1 dc in next dc) twice, dc in next dc, change to cream and work (2) dc in next dc, 1 dc in next dc) twice, dc in next dc, change to blue (work over both cream and yellow), make (2 dc in next dc, 1 dc in next dc) twice, dc in next dc, change to cream ** and make 2 dc in next dc, repeat from * once and from * to ** once. join with sl st in first ch 3.

Rnd 7: Ch 3, dc in same st, dc in each of next 3 dc, ** join yellow, * (2 dc in next dc, 1 dc in each of next 2 dc) twice, dc in next dc, * join cream and repeat from * to *, join blue and repeat from * to *, join cream and repeat from * to *; repeat from ** around, ending rnd with 4 dc in cream, sl st in top of first ch 3 made.

Rnd 8: Ch 3, dc in next dc. join yellow, * make (2 dc in next dc, dc in each of next 3 dc) twice, join cream, 2 dc in next dc, 1 dc in each of next 3 dc, (2 dc in next dc, 1 dc in next 2 dc) twice, * join blue and repeat from * to *. Repeat from ** around, ending rnd with 11 dc in cream, join yellow, sl st in tip of first ch 3.



obligate me in any way.

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Name..... Address Rnd 9: Ch 3, dc in each of next 2 dc, 2 dc in next dc, 3 dc, * join cream, (2 dc in next dc, 6 dc) twice, * join blue, ** 2 dc in next dc, 4 dc, 2 dc in next dc, 3 dc, ** repeat from * to *, join yellow and repeat from ** to **. Repeat from first * around, ending with 3 dc in yellow, sl st in





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first ch 3.

Rnd 10: Ch 3, dc in next dc, * join cream, 2 dc in next dc, 16 dc, join blue, 2 dc in next dc, 9 dc, join cream, 2 dc in next dc, 16 dc, join yellow, 2 dc in next dc, 9 dc. Repeat from * around, ending with 9 dc in yellow, join cream, sl st in first 3-ch.

Rnd 11: Ch 3, dc in each of next 13 dc, * join blue, 2 dc in next dc, 10 dc, join cream, 2 dc in next dc, 17 dc, join yellow, 2 dc in next dc, 10 dc, join cream, 2 dc in next dc, 17 dc. Repeat from * around, ending rnd with 5 dc in cream, sl st in first ch 3.

Rnd 12: Ch 3, dc in next 6 dc, * join blue, 2 dc in next dc, 11 dc, join cream, 2 dc in next dc, 18 dc, join yellow, 2 dc in next dc, 11 dc, join cream, 2 dc in next dc, 18 dc. Repeat from * around, ending rnd with 13 dc in cream. Join blue, sl st in first ch 3.

Rnd 13: Ch 3, dc in each of next 12 dc, * join cream, 2 dc in next dc, 18 dc, join yellow, 2 dc in next dc, 13 dc, join cream, 2 dc in next dc, 18 dc, join blue, 2 dc in next dc, 13 dc. Repeat from * around, ending with 2 dc in blue, sl st in first ch 3.

Rnd 14: Ch 3, 1 dc in next 4 dc, * join cream, 2 dc in next dc, 8 dc, 2 dc in next dc, 9 dc, join yellow, 2 dc in next dc, 6 dc, 2 dc in next dc, 8 dc, join cream, 2 dc in next dc, 8 dc, 2 dc in next dc, 8 dc, 2 dc in next dc, 9 dc, join blue, 2 dc in next dc, 6 dc, 2 dc in next dc, 8 dc. Repeat from * around, ending rnd with 13 dc in blue, join cream, sl st in first ch 3. Fasten off blue and yellow.

Rnd 15: With cream, ch 3, dc in same st, (9 dc, 2 dc in next st) repeated around. Join to first ch 3; fasten off.

Back—Make back as for Pin Wheel Pan Holder. Cover bone ring with single crochet and fasten to top of pan holder.

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Embroider Your Christmas Cards

Bertha Weeks

The sending of Christmas cards is such a universal method of communicating our goodwill to family and friends, that a card made more personal by the work of one's own hands imparts a message of infinite graciousness and thoughtfulness. If you like to do needlework, why not make some of your Christmas cards this year in the form of old-fashioned samplers? They will make a hit with your friends and relatives, and need not involve a great expenditure of money. You will be giving a part of yourself in the time spent in making these, and the surprise given those who receive them will add an extra lift to their Christmas, as well as to your own.

First, select envelopes the size you wish to use for your cards. Naturally, the card to be inserted should be a tiny bit smaller. Cut "cards" from linen or some coarse-meshed, linen-like material. This might be any color, white, tan, cream, or even yellow. Make a pattern by cutting from paper a small Christmas tree of simple design, which will fit nicely into the width of your card. Lay this pattern

on the card, at the left, and trace around it. Then pencil the lettering (it may even be written in your own handwriting) at the right, such as: "Merry Christmas to Helen from Esther"; "Merry Christmas to the



Smith Family from Mary". Beneath the tree, pencil the year, 1950.

The next step is the embroidering. Fill in the tree with green cross-stitch, and the lettering may also be cross-stitched in tiny stitches, or embroidered in a running stitch or outline stitch. If an outline stitch is used in an oblique direction, it will give the appearance of cross-stitch. Also outline the date in red or green, as you prefer.

Lay the material, the finished embroidered card, on a clean white cloth, and starch it very stiff, rubbing the starch in with your fingers and stretching the card smooth and straight. Cover with another white cloth and press with a very hot iron. Pull the card loose.

Now cut some red or green backing for your card from plain colored cotton material such as gingham or broadcloth, making it the size of your card. Go through the same starching process with this. Lay the finished embroidered card on the backing, trim with sharp scissors, and make a red or green cross-stitch edge, holding the two pieces together. Or, go around the edges once with a whipping stitch with red (stitches about one-eighth inch apart), reverse the process with green thread, and the result will be a perfect cross-stitched edge. The "card" has the effect of an old-fashioned "sampler", and Mary and Joe will wonder where you ever bought a card with their name on it!

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Pilgrim Boy

There will be one more after this month's quilt block, The Pilgrim Boy. Embroider, stencil, applique or hand paint as desired.

Place each doll on nine to twelveinch white or pastel blocks; twelve or eighteen such blocks can be alternated with plain blocks to make quilt of desired size. Trace on paper for the children to color.

For hand painting, trace the doll lightly on material, outline in colors of textile paint, using a pointed water color brush. Dry brush technique will give a fine shaded effect. A water color brush is best when dry brushing small areas, but a small stencil brush is suggested for the larger spaces. To dry brush-dip the tip of brush in paint and brush across a blotter or cloth until excess paint is removed, then apply paint to the design by brushing away from edge or that portion which should be darker. If you prefer, hold a blotter or piece of paper at edge of design and brush in toward design-this method is very good when stencil brush is used.

Suggested Color Scheme: Trousers, blouse, hat and shoes-black; cape and hose-grayish blue; bag, band on hat and shoe buckle-brighter blue; gold buckles on shoes and hat band; gun-brown or walnut color; face and hands - flesh tones; eyes - blue; hair blond.



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Cable Stitch Tam

To make this knitted tam you will need two ounces of sport yarn, and knitting needles size 2 and 4. For a larger size use knitting worsted and double pointed needles sizes 3 and 5; you will need an extra needle for the cable. This will fit the two-year-old.



Abbreviations: st (stitch); k (knit); p (purl); sl (slip); psso (pass slipped stitch over); tog (together).

With size 2 needles, cast on 120 sts. K in ribbing of k 2, p 2 for 1½ inches. Decrease one st on last row and change to size 4 needles.

Row 1: * P 2, k 4, p 2, k 9; repeat from * around.

Row 2: * P 9, k 2, p 4, k 2; repeat from * around.

Row 3: * P 2, (place next 2 sts on double pointed needle and hold in back of work, k 2, then k the 2 sts from double pointed needle), p 2, increase in next st, k 8; repeat from * around.

Row 4: * P 10, k 2, p 4, k 2; repeat from * around.

Row 5: * P 2, k 4, p 2, k 9, increase in next st; repeat from * around.

Row 6 and all alternate rows: P the sts knitted on previous row and k the sts purled on previous row.

(Continued on Page 50)

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(Continued from Page 48)

Row 7: * P 2, k 4, p 2, increase in next st, k 10; repeat from * around.



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Row 9: * P 2, cable on next 4 sts, p 2, k 11, increase in next st; repeat from * around.

Row 11: * P 2, k 4, p 2, k 13. Row 12: * P 13, k 2, p 4, k 2; repeat from * around.

Repeat last 2 rows 6 more times working cable on 15th and 21st rows; end with row 22.

Row 23: * P 2, k 4, p 2, sl 1, k 1,

psso, k 11; repeat from *.

Row 24 and all alternate rows: P the sts knitted on previous row and knit sts purled on previous row. Row 25: * P 2, k 4, p 2, k 10, k 2

tog; repeat from * around. Row 27: * P 2, cable 4, p 2, sl 1, k 1, psso, k 9; repeat from *.

Row 29: * P 2, k 4, p 2, k 8, k 2 tog; repeat from *.

Continue in this manner decreasing one st on k rows in each section. The first time immediately after cable sts; the second time on the k row just before

cable sts until central panel of k sts is eliminated and 63 sts remain.

Continue decreasing 7 sts on each k row by purling 2 tog between cable sections until 35 sts remain.

Discontinue cable pattern and continue in stockinette st decreasing 7 sts on each k row. * K 3, k 2 tog; repeat from * for first decrease. P the next

Next row: * K 2, k 2 tog; repeat from *. P the next row.

Next row: * K 1, k 2 tog; repeat from *. Remove needle and insert crochet hook through all sts. Pull yarn through and fasten off. Sew up seam.

Pom-Pon—For a pom-pon wind yarn 50 or 60 times around a 3-inch cardboard, tie around center and trim into a ball. Fasten at top.

Embroidery hoops kept in your laundry room are handy for holding the material taut when working on stains.

Tatted Collar

This lovely collar would make a treasured gift and anyone could be proud of such a smart looking trim for that favorite dark dress. It is so easy to make, even a beginner in tatting can follow the instructions. A ball and



shuttle with number 30 crochet cotton was used to make this collar.

Abbreviations: Ch (chain); sts (stitches); ds (double stitch); p (picot); r (ring); cl r (close ring); lp (loop); sk (skip); rnd (round).

Medallion: Make a r of 1 ds, long p (leave about ½ inch between ds), 1 ds, small p (1/4 inch between sts), 4 times, cl r. Slip shuttle thread through small p, tie ball thread to shuttle thread. Working over shuttle thread, ch 3 ds, p, * 9 ds, join to next long p, 9 ds, p, 3 ds, join to next free small p, 3 ds, join to last p made, repeat

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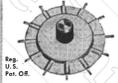
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from * around.

Next rnd: * Ch 10 ds, join between ch 9 of previous rnd, small p, ch 10 ds, join to p of previous rnd, repeat from * around. Tie and cut thread.

Next rnd: * R of 6 ds, join to small p, 6 ds, cl r. Turn, (ch 4 ds, p) 5 times, 4 ds, turn. Repeat from * around. Tie and cut thread.

Ten of these medallions are needed for an average collar. Medallions are joined as they are made. Join third (middle) p of second medallion to center p of any lp of first medallion. For each succeeding medallion, sk two lps along same edge, join to center p of next free lp; this becomes neck edge.

To make a clover leaf: R of 3 ds, p, 6 ds, join to middle p of first medallion lp next to joining, 6 ds, p, 3 ds, cl r. R of 3 ds, join to last p of last r, 6 ds, p, 6 ds, p, 3 ds, cl r. R of 3 ds, join to last p of last r, 6 ds, join to middle p of first free lp of second medallion, 6 ds, p, 3 ds, cl r. Tie and cut thread. Make a clover leaf at outer edge between each medallion.

Edge: At top, opposite clover leaf, make a r of 7 ds, join to 4th free p above joining of second medallion, 7 ds, cl r. Make another r of 7 ds, join to corresponding p of first medallion, 7 ds, cl r. Turn, ch 7 ds, p, 7 ds, turn. R of 7 ds, join to next free p of ch, 7 ds, cl r. Turn, ch 7 ds, p, 7 ds, turn. R of 7 ds, sk 1 p, join to next p, 7 ds, cl r. Make another r, joining to next p. Repeat around working a single r where clover leaf is joined and a set of double rings joined to bottom of clover leaf. Tie and cut thread.

When making mittens on straight needles, always do both on the needle at the same time, using two balls of yarn; your spacing and decreasing will be exactly the same for the two.

NIGHT TABLE DOILY

This is a very versatile medallion in crochet. It is shown as a night table doily, but it could become a chair or vanity set, table runner or buffet scarf. Make it of J. & P. Coats (2 balls) or Clark's (3 balls) Best Six Cord Mercerized Crochet thread size 20, in white or ecru; using a steel crochet hook size 9. The doily measures about 15 inches square.



Abbreviations: Ch (chain); st (stitch); sl st (slip stitch); sp (space); sk (skip); dc (double crochet); tr (treble)—thread over hook twice and work off 2 loops at a time; p (picot); rnd (round).

Gauge: Each motif is about 3 inches

square.

First Motif—Starting at center, ch 6. Join with sl st to form a ring.

Rnd 1: Ch 3, 15 dc in ring. Join to

top of ch-3.

Rnd 2: Ch 4 (always counts as a dc), in same place as sl st, make 2 tr, ch 3 and 3 tr, * ch 2, sk 1 dc, tr in next dc, ch 2, sk 1 dc, in next dc make 3 tr, ch 3 and 3 tr. Repeat from * around and join.

Rnd 3: Sl st to next sp, ch 4, in same sp make 2 tr, ch 3 and 3 tr, * ch 4, sk

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1 ch, tr in next ch, tr in next tr, tr in next ch, ch 4, sk 3 tr, in next sp make 3 tr, ch 3 and 3 tr. Repeat from * around.

Rnd 4: Sl st to next sp, ch 4, in same sp make tr, ch 5, 2 tr, * ch 6, sk 3 ch, tr in next ch, tr in each of next 3 tr, tr in next ch, ch 6, sk 3 tr; in next sp make 2 tr, ch 5, 2 tr. Repeat

from * around and join.

Rnd 5: Sl st in next tr and in each of next 3 ch, ch 10, sc in third ch from hook (picot made), ch 3, tr in same ch as last sl st, * ch 8, sk 4 ch, tr in next ch, ch 3, sc in third ch from hook (another p made), tr in next ch, tr in each of next 3 tr, p, tr in each of next 2 tr and in each of next 2 ch, p, ch 8, sk 2 tr and 2 ch, in next ch make tr, ch 3, p, ch 3 and tr. Repeat from * around. Join to 4th ch of ch 10; fasten and cut.

Second Motif-Work as for first

motif, until 4 rnds are completed.

Rnd 5: Sl st in next tr and in each of next 3 ch, ch 8, sl st in corresponding p on first motif, ch 1, sc in third ch from hook, ch 3, tr in same ch as last sl st on second motif, ch 8, sk 4 ch, tr in next ch, ch 1, sl st in corresponding p on first motif, ch 1, sc in first ch on second motif. Complete rnd joining next 3 ps as before.

Make 5 rows of 5 motifs, joining adjacent sides as second motif was



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joined to first motif, where 4 corners meet join third and 4th corners to joining of 2 previous motifs.

Picot Cluster Crochet Edge

Here is an unusual edge to be used on guest towels or doilies, appropriate also for bath towels when made from heavy thread. One yard of lace requires approximately 100 yards of size 20 thread and about a size 11 crochet hook.

Abbreviations: Ch (chain); st (stitch); lp (loop); sp (space); sk (skip); sc (single crochet); dc (double crochet); tr (treble)-thread over hook twice and work off 2 lps at a time; tr cluster-retain last lp of each tr on hook, thread over and pull through all lps at once; p (picot).

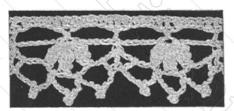
Make a ch slightly longer than de-

sired length of lace.

Row 1: Sk one st, * sc in each of next 3 sts, dc in each of next 3 sts.

Repeat from * across, turn.

Row 2: Sl st to top of second dc, ch 8, dc in second dc of next group, ch 6, sc in second dc of next group. Repeat from * across, turn.



Row 3: * Ch 5, make three 3-tr clusters in next dc, ch 1 between clusters, ch 5, sc in next dc, repeat from across, turn.

Row 4: Ch 3, dc over 5 ch sp, * ch 6, sc in 4th ch from hook for a p, ch 3-a p ch is formed, sc between last 2 clusters of group, p ch, dc over ch 5 sp, dc in sc, dc over ch 5 sp, repeat from * across. Fasten and cut off.

Knitted Pinwheel Doily

Here is a very lacy and pretty round knitted doily. The original was made of number 20 weight mercerized crochet thread and size 14 double pointed knitting needles (5 needles are used). It measures about 9½ inches in diameter; string weight thread and same size needles may be used for a larger size doily.

Abbreviations: K (knit); p (purl); tog (together); O (yarn over); rnd (round); sts (stitches); psso (pass slipped stitch over); sl (slip); fagot—O twice, p 2 sts tog; eyelet—k 2 tog, O twice, k 2 tog.

Using 4 needles, cast on 8 sts, 2 sts on 1 needle, 3 sts on each of other 2 needles.

K first 2 rnds. All even rnds are K unless other instructions are given.

Rnd 3: (O, K 1) 8 times (16 sts on needles).

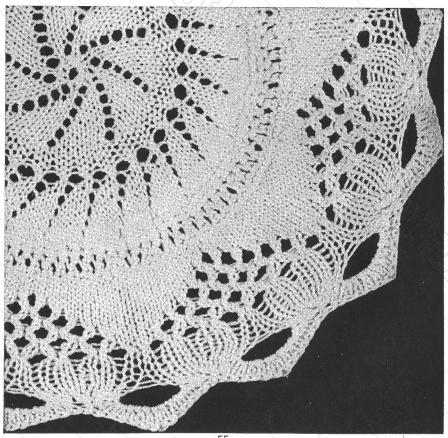
Rnd 5: (O, K 2) 8 times (24 sts).

For greater ease in working slip 6 sts onto a fifth needle and work as before.

Rnd 7: (O, K 3) 8 times (32 sts). Rnd 9: (O, K 4) 8 times (40 sts).

Rnd 11: (O, K 5) 8 times (48 sts).

Rnd 13: (O, K 6) 8 times (56 sts).



-55-

Rnd 15 thru 18: P even in each rnd. Rnd 19: (K 2 tog, O) 28 times.

Rnd 21: (O, K 2) 28 times (84 sts). Rnd 23: (O, K 3) 28 times (112 sts).

Rnd 25: (O, K 4) 28 times (140

Rnd 27: (O, K 5) 28 times (168 sts).

Rnd 29: (O, K 6) 28 times (196 sts).

Rnd 31 & 32: P even.

Rnd 33 & 34: All sts in these rnds



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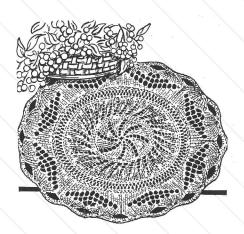
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are fagot. Fagot (O twice, P 2 tog) 196 sts.

Rnd 35 & 36: P even.

Rnd 37: (K 47, K 2 tog) 4 times, (192 sts).

Rnd 39: K all 192 sts. All uneven rnds through 55 are K 192.

Rnd 40: K 10, eyelet (K 2 tog, O twice, K 2 tog), (K 20, eyelet) 7 times, K 10.

Rnd 42: K 8, 2 eyelets, (K 16, 2 eyelets) 7 times, K 8.

Rnd 44: K 6, 3 eyelets, (K 12, 3 eyelets) 7 times, K 6.

Rnd 46: K 4, 4 eyelets, (K 8, 4 eyelets) 7 times, K 4.

Rnd 48: K 2, 5 eyelets, (K 4, 5 eyelets) 7 times, K 2.

Rnd 50: (6 eyelets) 8 times.

Rnd 51 thru 56: K 192.

Rnd 57: (O 3 times, K 12) 16 times. Rnd 58: * (P 1, K 1, P 1, K 1) in each O of three O, K 12, repeat from * 15 times.

Rnd 59: * K 12, (sl 1, K 1, psso) 6 times, repeat from * 15 times.

Rnd 60: * K 12, (sl 1, K 1, psso) 3 times, repeat from * 15 times.

Rnd 61: (K 12, sl 1, K 2 tog, psso) 16 times.

Rnd 62: Purl off loosely.

Starch lightly, pin in true circle, pinning each scallop point.



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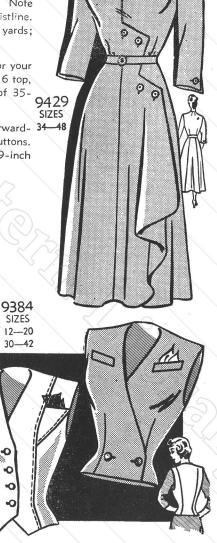
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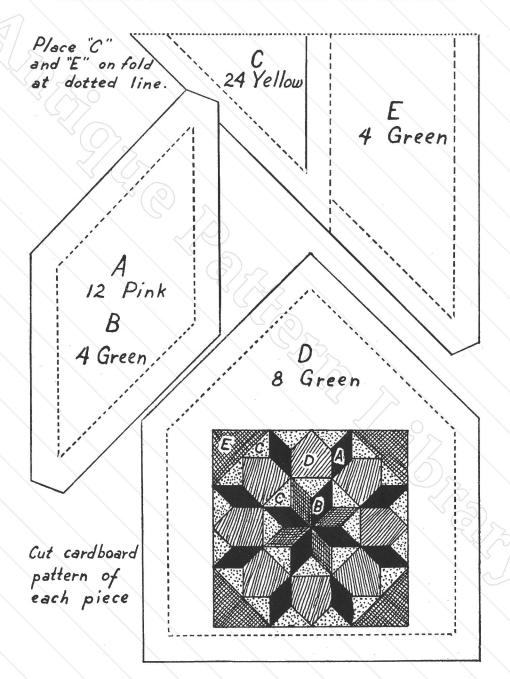
14-20

32-42



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Star of Bethlehem

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Star of Bethlehem

Here is an old favorite among quilts. It is usually pieced of green print, pink, very light yellow, with white corners or E pieces; may be green if you like. The numbers given on each pattern are enough for one block. The block is 14 inches square.

You may set this design as an allover pieced quilt; this will require 30 blocks and with a 3-inch border, will make a quilt about 76 x 90 inches. Set the blocks 5 across and 6 up and down. The point where the E pieces are joined will become a square running bias.

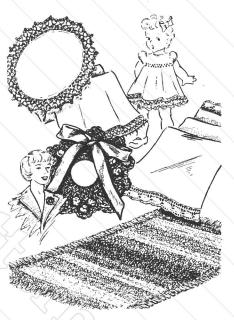
If you prefer, you may use 20 blocks (4 across and 5 up and down) and set them with three-inch bands between. These may be of white; or they may be composed of inch-wide strips (cut them an inch and a half), a colored strip between two white ones. This will require a square at corners of blocks, which may be plain, of color, or a nine patch. To make the nine patch, you will need 5 squares of color (cut an inch and a half) and 4 of white. You will need 31 strips to set and 12 squares at the corners.

To piece the block, stitch the Λ and B pieces together in pairs (you will need 4 pairs), add a C piece, and join AB pairs with C until your section has 8 sides. Add D and A pieces, filling in with C; again you have an 8-sided piece. Square it off with E in white or green.

You will need about 42/3 yards green, 2½ yards yellow, 1½ yards pink, 1 yard white, ¾ yard for border.

A tin pie plate, mounted with nail or screw on a kitchen shelf, with a washer between the plate and the shelf, provides a handy revolving shelf for spices and flavorings.

In the Future



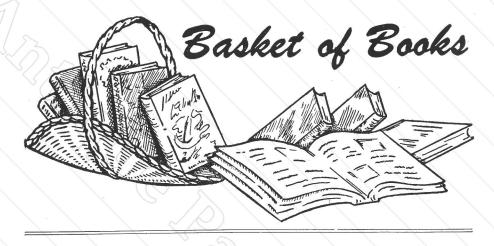
Unexcelled in beauty is this crocheted rug made of rug yarn in a variety of colors. The complete edge is finished in loop stitch fringe; or make it of odds and ends of yarn around the house. It can be made any desired size you wish.

The holly wreath lapel pin is crocheted in green and red. It can be made in a jiffy in simple crochet stitches.

The knitted leaf edge is nice on scarfs, towels or around edge of linen place mats.

Combine tatting with fine lace insertion and use as a trim on blouses or children's clothes. Combining two pieces of insertion with tatting is particularly attractive.

The twisted rick rack and curved edge of tatting makes a pretty edge for a round linen doily.



MONEYWISE

Mary Berkeley Finke and Helen Knox (286 pages; G. P. Putnam's Sons, New York City, New York; \$3.50)

Believing that the intelligent woman of today should be both able and willing to understand all aspects of the problems involved in handling monetary matters, Mary Berkeley Finke and Helen Knox have produced this guidebook that should do much to dissipate the mystery that financial matters have always presented to the female mind.

According to a recent survey, the authors say, "Eighty-six per cent of women between the ages of twenty and forty-four have been employed in gainful work at some time in their lives." It is also well known that through inheritance and earnings, women control a very large percentage

of the wealth of the country. Because of these facts, because "modern American women have won their spurs as free, independent individuals,' Finke and Miss Knox feel strongly that women should stop wearing blinders and behaving like stupid clinging vines whenever the question of money is broached. Women who are intelligent enough to understand merchandising and music, medicine and law, as well as women who are intelligent enough to do an efficient job running a household, are surely sufficiently intelligent to grasp the whys and wherefores of basic finance, particularly when it is explained in as clear and logical fashion as it is in this book.

Section one is devoted, among other things, to banking, to a discussion of the functions of the various types of banks and to an analysis of the service they can and do provide their customers. Checking accounts are discussed in detail and all possible tips are included to insure that the reader will know how to maintain a well-ordered one. The authors say, of course, that one should keep careful track of one's balance and always fill in one's stubs, but they also include less obvious instructions, such as cautioning on draw-



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ing against uncollected checks, postdating checks, and endorsing checks indiscriminately, and then explain the danger inherent in these various practices.

One of the more interesting chapters is the one on charting one's income. Here the subject of budgets is examined from all angles and many valuable suggestions are made for families in the varying income groups. There is an excellent chapter on taxes too, which should do much to simplify a problem that many women have heretofore considered insoluble. Investments with all their ramifications are discussed at length, and the problem of buying real estate is also explored. There is a fine chapter on insurance of every kind and an outstanding one on the importance not only of making a will but also of having a lawyer draw it up. There are even chapters on financing one's travels and on handling club finances.

Mrs. Mary Berkeley Finke was loan officer and manager of the women's department of the Morris Plan Bank (now the Industrial Bank of Commerce) in New York for twenty years and, for the same length of time, Miss Helen Knox was manager of the women's division of the Grand Central branch of the Chase National Bank. Obviously they are eminently fitted to write a book of this sort and it is one for which women in all walks of life will be grateful. If, for instance, a woman doesn't know how she can borrow money to tide her over a crisis. what Social Security will ever mean to her, how long she should keep canceled checks, and whether or not it is to her advantage to make a joint income-tax return with her husband. she'll find complete answers to those and hundreds of other important questions in "Moneywise".

FOR THE NEW MOTHER

Mildred V. Hardcastle

(159 pages; illustrated; John C. Winston Co., Philadelphia, Penn.; \$2.00)

Every mother who has cared for her own baby instead of delegating the responsibility to a nurse will recognize the soundness of the advice offered by Mildred Hardcastle in this practical, readable book. She has allowed common sense and her experience with her own twins to be her guide and, as a result, what she has to say should be of immense value to all new mothers.

Although Mrs. Hardcastle writes primarily for the mother who does her own housework, the suggestions that she makes will do much to simplify the existence of every mother who wants to understand her baby and care for him in the most intelligent, and easiest possible way. As she says herself, this book was written "to help new mothers enjoy their first year with baby and build a firm foundation for his subsequent physical, mental and emotional growth." In line with this policy there are, throughout the book, recommendations to the mother regarding her own well-being. Hardcastle suggests, for instance, that during the first weeks particularly,

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meals be kept nourishing but utterly simple, that no more housework be done than is absolutely necessary, and that the mother take time for a nap herself every day while baby is doing the same thing. She believes that in order to care properly for a baby and enjoy being with him one must feel fit and not tired all the time, pointing out that the early months when the child does little except eat and sleep are the time when the mother should try to build up a reservoir of strength and placid nerves so that she can be in condition to cope with the extremely active times soon to come.

"For the New Mother" begins with the arrival home of the brand new baby and carries one through the first year in cheerful, sensible detail. Early chapters deal with such activities as bathing and feeding the baby, dressing him, and caring for him in an emergency before the arrival of a doctor. Mrs. Hardcastle talks of toys, discusses at length various precautionary measures one should take about the house, analyzes the training problem, teething, teaching a child to drink from a cup and eventually to feed himself, and the various emotional problems that are bound to arise. She concludes with suggestions for a party to celebrate the end of the first year, leaving the reader convinced that any mother who adheres to her formulas will be, at that time, as gay and healthy as she was herself, and that the baby too will be blooming.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946, of THE WORKBASKET, published monthly at Kansas City, Missouri, for November, 1950, State of Missouri, County of Clay, ss. Before me a Notary Public in and for the state and county aforesaid, personally appeared John E. Tollotson II, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE WORKBASKET and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, STATEMENT OF THE OWNERSHIP, statement of the ownership, management,

statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, staff artist and business manager are: Publisher: Mrs. John E. Tillotson, 2401 Burlington, Kansas City 16, Missouri; Editor, Mary Ida Sullivan, 2401 Burlington, Kansas City 16, Missouri; Staff Artist, Virginia Brown, 2401 Burlington, Kansas City 16, Missouri; Business Manager, John E. Tillotson II, 2401 Burlington, Kansas City 16, Missouri, Missouri, Manager, John E. Tillotson II, 2401 Burlington, Kansas City 16, Missouri, Missouri. Missouri.

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JOHN E. TILLOTSON II.

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